Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 8 OCTOBER 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Visiting the Turner Exhibition

One of the most important exhibitions of works by English artist Joseph Mallord William Turner (1775-1851) ever to be seen in Canada opens at the Art Gallery of Ontario November 1. Organized for the Gallery by Andrew Wilton, Curator of Prints and Drawings at the Yale Center for British Art, New Haven, Connecticut, in co-operation with the British Museum, Turner and the Sublime *focuses on a new interpretation of the artist considered to be England's greatest landscape painter. The exhibition will show 123 watercolours, drawings and prints: 60 works are an unprecedented loan from the British Museum, Turner Bequest, 59 works are from the Paul Mellon Collection at Yale, three works come from private collections while one is from the Art Gallery of Ontario, on loan from the Governing Council of the University of Toronto. To fully enjoy the exhibition, visitors may rent a taped tour which provides information on major works in the show. Gallery Lecturer Francis Broun has written the guide, basing his commentary upon Andrew Wilton's catalogue for the exhibition.* Turner and the Sublime *is supported in Canada by Allstate Foundation of Canada, Dominion Securities Limited, and Wood Gundy Limited.*

Three highlights

by Francis Broun

The Battle of Fort Rock, Val d'Aouste, Piedmont, 1796, 1815
watercolour, 69.5 x 101.0 cm
British Museum (Turner Bequest)

Turner was by inclination a landscape painter, but since landscapes represented only inanimate objects they were placed near the bottom of the academic hierarchy of subject matter. To elevate the status of his pictures, Turner often introduced religious, mythological or historical themes into scenes which are still predominantly landscapes.

The Battle of Fort Rock, one of Turner's finest historical watercolours, represents an incident during Napoleon's invasion of Italy. It was painted in the same year as the Battle of Waterloo, and Turner has heightened its emotional impact by turning a relatively minor skirmish into an episode of sublime significance. The country being invaded is Italy, cradle of both classical and Renaissance civilizations, whose cultural fertility is personified by the woman tending a wounded soldier in the foreground. Man and nature are allied in savagery, the hostile progress of the French troops being paralleled by the devastating power of the swollen river at the bottom of the gorge. Nature is also the enemy of man, barring his progress, foiling his loftiest ambitions—even appearing to swallow him up as he topples from his precarious foothold on the cliff face. There are no heroes here: in Turner's Sublime, mankind as a whole seems powerless to resist either personal aspirations or natural barriers. Nature is the only victor, the vicious struggle at the left of the picture seeming insignificant in comparison to the immutable serenity of the mountains at the right.

After Turner's death this magnificent painting was found in an outhouse where it had been used to block up a window.

J.M.W. Turner: *Eruption of Vesuvius*, 1817.

Eruption of Vesuvius, 1817
watercolour, 28.6 x 39.7 cm
Yale Center for British Art,
Paul Mellon Collection

Vesuvius is surely the most celebrated of volcanoes, its fame being due in large part to the eruption of 79 A.D. which buried the towns of Pompeii and Herculaneum. In fact it was only during the latter part of the 18th century that the two sites were excavated, and the discoveries made there did much to foster a renewed interest in classical civilization. Artists were drawn to Vesuvius in much the same way that their North American counterparts flocked to Niagara Falls, but the falls were seen as a positive symbol of the raw strength and energy of the New World, while the volcano represented nature as a malevolent and destructive force. Many people believed that the annihilation of Pompeii had been an act of divine retribution.

Turner actually painted this watercolour in 1817, two years before he himself saw Vesuvius during his first visit to Italy. He presumably based it on drawings by other artists or on literary accounts—perhaps he even had in mind Pliny's description of the first-century eruption. Whatever his source he clearly gave free rein to his own very vivid imagination, and he certainly never produced anything so dramatic after he had seen the volcano for himself. This is one of his most exuberant and exciting images, a fantasy of fire and darkness in which fear is replaced by a more positive emotion—one of wondering delight in the extravagance of a natural cataclysm. Turner treads a fine line here between the awe-inspiring and the terrifying. The scene is certainly fraught with danger, but the viewer is removed to safety across the Bay of Naples from where he can enjoy the grandeur and physical beauty of this sublime spectacle.

J.M.W. Turner: *Lausanne, Sunset*, (?)1841.

Lausanne, Sunset, (?) 1841
pencil and watercolour, 25.1 x 36.5 cm
British Museum (Turner Bequest)

Certain cities attracted Turner's interest repeatedly, and when he visited Switzerland in the 1840s Lausanne, on its steep hillside overlooking the Lake of Geneva, became one of his favourite subjects. In such views we find a far more positive interpretation of the Sublime, man and nature working in perfect harmony to create both an ideal city and an enlightened frame of mind. The breathtaking sunset gives the town an almost visionary quality, the splendid towers of the cathedral adding a further dimension of meaning to the scene. In many European countries the evening promenade is one of the oldest established ways in which people reaffirm their need to identify both with the natural world and with their fellow men. Here the sense of excited expectancy that hangs over a crowd on a hot summer evening is marvellously suggested.

Turner's point is that cities are among man's most impressive achievements, and so the festive crowds, the clustered roofs and church spires are all evidence of an enormous release of creative energy. For Turner this realization of man's potential was as sublime as the most glorious of nature's creations.

J.M.W. Turner: *The Battle of Fort Rock, Val d'Aouste, Piedmont, 1796*, 1815.

Staff gears up for Turner

by Jan Marsh

Staff at the Gallery have been busy with final preparations for the exhibition, *Turner and the Sublime*. Among the many factors involved in the exhibition itself are the finalization of installation plans, the production of frames, hand-cut to British standard size, for 60 works on loan from the British Museum, and the preparation of didactic material. A number of projects are also under way in other areas of the Gallery to complement the exhibition.

The Edward P. Taylor Audio-Visual Centre has produced a special media kit on the show, an innovation in their ongoing program of circulating art history kits, slides and video tapes to the residents of Ontario. The Turner kit, primarily designed for high school teachers who are planning to bring their students to the exhibition, is also available to the general public. Each kit contains 30 slides of watercolours and prints from the show plus a script which gives a brief introduction to Turner's work, an explanation of the 18th century theory of the Sublime and Turner's approach to it, and a discussion of its relationship to the works in the exhibition. The kits may be borrowed for a period of a week for $2.50 and may also be requested by mail by out-of-town residents.

Noon-hour films, another project of the Audio-Visual Centre, have been planned for the end of October and throughout November and December, dealing with the theme of landscape and the influences which have contributed to its development in western art. The works of Claude Lorrain, John Constable and Turner are well represented in this series.

A broad range of day-time and evening lectures has been planned by the Education Branch to complement the exhibition. The Thursday morning series, *The Great Romantics*, beginning in October, features a look at Romantic Art through the work of Turner, Francisco Goya, Eugène Delacroix and Caspar David Friedrich. Two introductory lectures on Turner will be given at the Ontario College of Art at 2 pm on October 5 and at 7:30 pm on October 6. A special series of scholarly lectures will be held in November in the Gallery's Lecture Hall. These lectures, planned for the evenings, will be given by such eminent international art historians as Andrew Wilton, organizer of *Turner and the Sublime* and Curator of Prints and Drawings at the Yale Center for British Art; Dr. Ronald Paulson, Professor of English at Yale University; Dr. Charles Stuckey, contributing editor, *Art in America* and Dr. Gerald Finley from Queen's University. Tickets are available at the Gallery's Information Desk or through the application form on page 7.

The Gallery's Education Services is also busy planning special school visits to the exhibition, Tuesday through Friday from 9 to 11 am. Elementary School groups will be given a conducted tour and will also see a short, introductory slide show which explains Turner's involvement with the theory of the Sublime in contemporary terms. The slides will include examples of subjects which might be considered Sublime phenomena today such as Niagara Falls, volcanoes erupting and forest fires. Plans for Secondary School groups coming to the exhibition include a 'slide/sound extravaganza'. This presentation, which focuses on works in the show, will put Turner into an art history context for the students and provide the necessary background for an in-depth look at the exhibition.

Approximately 700 volunteers have been recruited to work in various areas of the Gallery. They will staff the Turner Information Booth located at the east end of the main lobby, seven days a week from 11 am to 9 pm, man the special exhibition hot-lines, sell catalogues and tickets, and offer guidance and help to the public in busy areas of the galleries—both inside and outside the exhibition.

Special projects planned by the Volunteer Committee include the screening of the 1975 BBC-TV film, *The Rebel Angel*. Purchased by the Volunteer Committee for the Audio-Visual Centre, this outstanding film on Turner's life and work provides an attractive introduction to the exhibition. The film will be screened at the Gallery as part of the noon-hour series during December and has also been shown by the volunteers outside the Gallery to various art-related groups in the community.

His Excellency Sir John Ford, K.C.M.G., M.C., British High Commissioner, will officially open the exhibition at a special preview party on October 31. Delicious delicacies related to the exhibition's theme will be served in the Walker Court, with drinks and music, amid colourful banners and English country garden flowers. Like other memorable events organized by the Volunteer Committee, the Turner Preview party promises to be a very special occasion. Members may call or write the Gallery Volunteer Office for information.

Peggy Lownsbrough Fund to build collection of preparatory Canadian works

by William J. Withrow

In the years since the Second World War, many people have contributed time and money to help the Art Gallery of Ontario become the great institution it is today. It would be hard to find anyone who has made a broader contribution than Peggy Lownsbrough.

One of the early members of the Women's Committee (now the Volunteer Committee), she joined it in 1946, the second year of its existence, and made an important contribution in those first ten formative years, becoming President in 1955.

In her President's report at the 10th Annual Meeting she outlined the way in which the Committee had grown, noting that her term of office had been a period of consolidation and study: how this dynamic group of women could best serve the Gallery, those areas they might undertake and those which should be left to the staff.

Although Peggy worked on many committees of the Women's Committee, from Art Rental and By-laws to House and Membership, her real contribution was in Education and Extension. As a member of the Women's Committee she started to move outside the walls of the Gallery. Programs were organized in the suburbs of Toronto to tell those people who "never came into the Gallery more about painting and the people who do it." These were eminently successful, leading to many new visitors and developing a large number of lasting friends for the Gallery in the various communities which make up Metropolitan Toronto.

Her work with Education and Extension did not preclude her involvement with the Collection Committees. She served on the Canadian Collection Committee and became its Chairman. During this time a purchase policy was articulated which resulted in a division into two Committees—Contemporary, and Historic.

In the autumn of 1974 Allan Lambert, then Chairman of Toronto-Dominion Bank, asked Peggy Lownsbrough to advise him on major acquisitions for the bank's growing collection of contemporary Canadian art. The Collection had been sparked in the early 60s by Mr. Lambert's association with Martin Baldwin through the Art Gallery of Ontario Board. The nucleus of work gathered by Dr. Baldwin and subsequently extended by Jules Heller and Mario Amaya formed a collecting tradition at the bank that expanded and matured under Peggy Lownsbrough's guidance. Over a five-year period she sought out and acquired 50 major works, primarily by artists of emerging reputation.

Peggy Lownsbrough

Characteristically, Peggy's contribution at the bank reached beyond the acquisitional role originally envisioned. She saw that works of art were installed with the same thoughtful discernment with which they were acquired, and whether debating an abstract picture with a teller in Vancouver, discussing the merit of another with a bank executive, or tackling an installation, she worked with an exhausting energy that frequently put younger colleagues to shame.

Here at the Gallery, her clear analytical mind has been of inestimable value. Much of what evolved under her guidance remains with us today in a building which she had a hand in planning but which she had little time to enjoy. Peggy Lownsbrough died in September 1979 at the age of 62.

Supported by her family and the Toronto-Dominion Bank, a fund has been established, called The Peggy Lownsbrough Fund. Its purpose is to provide purchase money for the building of a collection of preparatory works of art which relate to Canadian paintings and sculpture in the permanent collection of the Art Gallery of Ontario.

As one of Peggy's special interests was art education, it is hoped that these sketches, plans, maquettes and models will form an important resource for both education and exhibition.

If you wish further information about The Peggy Lownsbrough Fund please contact the Development Manager at 977-0414.

George W. Gilmour new Art Gallery President

On July 3, the new 1980-81 Board of Trustees of the Art Gallery elected George W. Gilmour of Toronto to be the Gallery's President for a one-year term. He succeeds R. Fraser Elliott.

Mr. Gilmour, who is President of Maclean-Hunter Business Publishing Company, has been a Trustee of the Art Gallery since 1977 and its Vice-President for the past two years. During that time he served as a member of the Executive and Future Directions Committees and as a Chairman of the Community Relations Committee. He was previously a Trustee of the Art Gallery from 1963 to 1970.

In addition to his work for the Art Gallery, Mr. Gilmour is a Past President of the Rotary Club of Toronto and second Vice-President and director of the Granite Club. At various times he has also acted as a consultant to the Canada Council.

Ten Trustees were elected to the Board by the membership of the Art Gallery at the Annual Meeting of Members on June 24. Those elected were Mrs. Janet Barber, Mr. R. Fraser Elliott, Dr. Murray B. Frum, Mr. George W. Gilmour, Mr. Peter A. Hertzberg, Mr. David Partridge, Mr. Valentine N. Stock, Professor Robert Welsh, all from Toronto; and Mr. George G. Sinclair, Caledon, and Mr. Kenneth C. Lochhead, Ottawa.

The remainder of the Gallery's 27-person Board of Trustees is composed of appointees as follows: appointed by the Lieutenant-Governor-in-Council for the Province of Ontario, Dr. Robert M. Arn, Ms. Mina Dover Cohen, Mrs. Marilyn Conklin, Mr. Roger Davidson, Mrs. M. H. Dunlap, Mr. Charles A. Hagen, Mrs. H. Joyce Kofman, Mr. Romeo Mathieu, Elsie Savoie (Mrs. Leonard) and Mr. Vincent Tovell; appointed by the Council of the Municipality of Metropolitan Toronto, Alderman Allan Sparrow and Mayor Dennis Flynn; appointed by the College of Founders, Mr. Edmund C. Bovey, Mr. J. Douglas Crashley, Mr. Marvin B. Gelber, Mr. Harry Klamer and Mrs. Enid Rae Maclachlan. Associates to the College of Founders are Mr. John C. Parkin, Mary Alice Stuart (Mrs. A. K.) and Mr. Jennings D. Young. Associates from the Membership are Mrs. Arnold Agnew, Mr. John T. Band, Mr. Michael Koerner and Mr. Aaron Milrad. Observer: Mrs. Philip B. Lind (Anne).

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Roman Opalka and his search for infinity

by Gail Hutchison and Borys Sobchak

Polish artist Roman Opalka is conducting a lifelong ritual of counting. Since 1965, in Warsaw, he has been searching for the infinite in art by filling canvases with numbers. "Starting with a tiny white '1' in the upper left hand corner of a black canvas, Opalka has in 12 years of steady work filled over 70 canvases with numbers, and has by now passed the 2,500,000 mark," wrote Jeffrey Dietch of Harvard University, in 1978. Each canvas, or "detail" as Opalka calls them, is identical in size, but the background becomes 1 per cent whiter each time.

"Details" from Opalka's series, which he has titled 1965/1 - ∞, will be shown in the first exhibition of his work ever to be seen in Canada when the exhibition, *Roman Opalka*, opens at the Art Gallery of Ontario October 25 and continues through December 7, 1980. Organized by the John Weber Gallery, New York, the exhibition has been circulating internationally during the past year.

Opalka was born in France in 1931 and studied art in Warsaw at the Academy of Fine Arts from 1950 to 1956. Since 1966, his work has been widely exhibited in Europe, Russia, Mongolia, Africa, Japan, the United States, Mexico and Brazil. Recently, in one year alone, he showed in Documenta 6, Kassel, Germany; the Bienale de São Paulo, São Paulo, Brazil and the Recent Acquisitions Exhibition at the Guggenheim Museum, New York.

Opalka's dedication to a never-ending theme, although doggedly repetitive, is his way of confronting basic problems in art and philosophy. In the exhibition catalogue essay on Opalka, Deitch wrote that, "Numerically, Opalka is progressing toward infinity. Visually, he is moving onward into whiteness. Spiritually, he is attempting to move closer to enlightenment. These three destinations are related, and all are symbolic of man's most universal searches." Deitch also states that the whiteness Opalka seeks is the whiteness of infinity, encompassing all sensations. The need to experience this "great white" has driven many artists of our culture. Captain Ahab's pursuit of Moby Dick, the great white whale, is a literary expression of this intense search.

The ritual aspect of Opalka's work is his process of meditation which he documents as he lives through it. Besides recognizing the conceptual basis of his art, Dietch also likens Opalka to a performance artist in that he structures his life into a powerful art gesture. Opalka photographs himself each day in front of the painting he is working on, and extends his documentation to his worn-out paint brushes and other souvenirs of his painting life. "By so brilliantly merging the concept, the execution, and the object," wrote Deitch, "Opalka has created a work that is much stronger, more accessible, and more easily communicated than the traditional painting-object that remains separated from the artist and the work process that made it."

On his journey to infinity, Opalka creates works of smooth beauty. Deitch says looking at Opalka's canvases is like "sitting on the beach watching the waves break. One can do it for hours and be continually tantalized . . . The canvases have a hypnotic pull that draws us into Opalka's spiritual world . . . Like all pursuits that get to the heart of painting, his themes go far beyond the edges of the canvas."

The exhibition *Roman Opalka* will include 16 paintings, 15 drawings and an audiotape. The artist will travel from his home in France to help install the exhibition in the Gallery of Contemporary Art. In the accompanying illustrated catalogue, there is Deitch's essay and also a commentary by David Shapiro, Department of English and Comparative Literature, Columbia University, New York. The catalogue is available in the Gallery Shop.

Roman Opalka, Polish, born in France, 1931 *1965/1-∞* acrylic on canvas; 196.2 x 135.26 cm

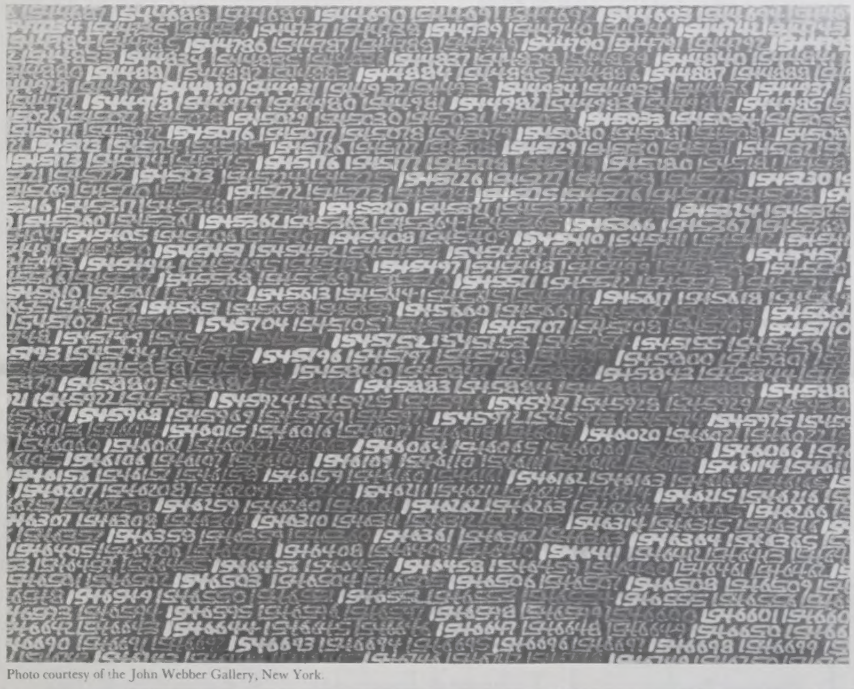


Photo courtesy of the John Webber Gallery, New York.

Head Librarian retires

The Gallery's Head Librarian, Sybille Pantazzi, has retired after 32 years service with the Gallery.

In announcing her retirement the Director, William J. Withrow, had this to say: "I cannot allow the occasion to pass without publicly acknowledging Miss Pantazzi's tremendous contribution to this institution over the years. Through her worldwide professional contacts, her extensive exchange and trading program and her personal searches in the secondhand book stores of many cities, Miss Pantazzi has built the Art Gallery of Ontario Reference Library on a shoestring budget. Her own reputation as the best art librarian in Canada is built on solid scholarship and unusual dedication."

New German Cinema receives acclaim

by Joe Medjuck

Each decade since World War II has produced a national film movement that has captured the imagination of film audiences and inspired filmmakers throughout the western world. By the end of the 1940s the influence of the Italian Neo-Realists was so great that naturalism became the dominant style of film drama and remained so throughout the 50s, though the end of the decade saw the emergence of the French New Wave, which again changed the look and conventions of the international cinema. By the end of the 60s the influence of the New Wave had begun to wane and a new movement was born, one which for lack of a better name is still called the New German Cinema, even though many of its foremost artists have now been amongst the most acclaimed filmmakers in the world for more than a decade.

Even in their own countries, none of these movements has made a dent in the commercial domination of Hollywood, but the New German Cinema does differ from the earlier movements in that it is still firmly established after a decade and has begun to attract large audiences at home and abroad. It has also produced more important filmmakers and films than either of the earlier movements.

The New German Cinema is made up of a group of individualistic directors from various parts of the country who rarely work together and may not even know each other. However, they are products of the same cultural and political environment and their films can be seen to have much in common with each other at the same time as being personal, even at times idiosyncratic.

Actress Hanna Schygulla plays *Effi Briest* in the Rainer Werner Fassbinder film by the same name, made in Germany in 1974.

The best known and certainly the most prolific of the West German filmmakers is Rainer Werner Fassbinder. Having begun making films in 1969, Fassbinder had directed nearly 30 feature-length films by the time he was 30 in 1975. His *The Merchant of Four Seasons* (1973) was the first German film of the decade to be widely acclaimed in North America. Almost each year since then a different German filmmaker has come to the forefront, a process culminating in 1979 with Volker Schlondorff's *The Tin Drum* winning the Academy Award for best foreign film. Fassbinder, Schlondorff, Wim Wenders and Werner Herzog are probably the best known of the German filmmakers, but at least a dozen other filmmakers of their generation have received critical and popular acclaim in Germany and abroad.

The series being presented at the Art Gallery includes well-known and popular films as well as some that have never been screened in Toronto before. The more than 25 films being shown represent the widest possible selection from the most important West German films of the last decade. We are grateful to the Goethe Institute Toronto for their assistance in presenting this series. Titles and screenings through October appear on page 5 of this issue.

Art Rental Service

WATER WORKS

Two Hoses by John MacGregor Serigraph 10/10

special exhibition of art works—water as medium, as message, as myth

opens October 31, closes November 30; see page 7 for viewing and business hours.

Events

Exhibitions

10 Canadian Artists in the 1970s
Sam and Ayala Zacks Wing
through Sunday, Oct. 19

An exhibition of works by Iain Baxter/N.E. THING CO., Jack Bush, Paterson Ewen, Murray Favro, Garry Neill Kennedy, David Rabinowitch, Royden Rabinowitch, Ron Martin, Guido Molinari and Michael Snow, which will tour several European centres after its showing here. Generously supported by Northern Telecom Limited. Catalogue available to subscribers and in the Gallery Shop.

Tim Zuck/Paintings
Gallery of Contemporary Art
through Sunday, Oct. 19

Paintings by a contemporary artist living and working in Halifax. Exhibition organized by the Glenbow Museum. Catalogue available in the Gallery Shop.

Alan Barkley/Sculpture
Gallery of Contemporary Art
through Sunday, Oct. 19

Sculpture and a video tape—metaphors of place by a Canadian artist currently with the Nova Scotia College of Art and Design. Catalogue available in the Gallery Shop.

An Album of 18th Century Venetian Operatic Caricatures
Margaret Eaton Gallery
through Sunday, Nov. 9

Forty-five 18th century caricatures from the collection of Albert R. Gellman, Toronto, attributed by Edward Croft-Murray, former Keeper of Prints and Drawings at the British Museum, to an album owned by Count Francesco Algarotti (1712-1764). Seventeen additional works by such artists as Zanetti, G.B. Tiepolo, Rowlandson and Hogarth affirm that century's delight in caricature. Catalogue available in the Gallery Shop.

Roman Opalka
Gallery of Contemporary Art, Saturday, Oct. 25-Sunday, Dec. 7. See article on page 3.

Folk Treasures of Quebec/Tresors d'art populaire quebecois
Gallery E
through Sunday, Oct. 19

Examples of 19th century Quebec folk art from the collections of several museums in the Province of Quebec. Exhibition jointly organized by the Direction des musées et centres d'exposition for the Quebec Ministère des Affaires culturelles and the Art Gallery of Ontario Extension Services as a special cultural project of the Ontario-Quebec Permanent Commission.

Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
through mid-November

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During October, Extension Services will be circulating the following exhibitions. Dates may be subject to change.

Artists' Jazz Band: Signatures in Time
Aurora Public Library, Oct. 3-26

Folk Art Treasures of Quebec
Thunder Bay National Exhibition Centre, Oct. 24-Nov. 12

Goodridge Roberts: Paintings from the 50s and 60s
Laurentian University Museum & Arts Centre, Sudbury, Oct. 8-26

Betty Davison: Cast Paper Relief Prints
Simon Fraser Centennial Library, Cornwall, Oct. 17-Nov. 9

Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom—1570-1085 B.C.
Inverarden Regency Cottage Museum, Cornwall, through Oct. 19

Paul Fournier: Form and Meaning in Nature—The Mushroom
East Gwillimbury Public Library, Queensville, through Oct. 3

Humorist Walter Trier: A selection from the Trier-Fodor Foundation Gift
Laurentian University Museum & Arts Centre, Sudbury, through Oct. 5

Ketubah: The Jewish Marriage Contract
Burlington Cultural Centre, Oct. 1-Nov.2

Drawings from Punch
Art Gallery of Brant, Brantford, through Oct. 12

Prints by David Hockney
Agnes Etherington Arts Centre, Kingston, Oct. 3-Nov. 2

A Selection from Les Très Riches Heures de Jean, Duc de Berry
Manitouwadge Recreation Centre, Oct. 3-23

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Gallery docents give hour-long talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours are available; contact the Scheduling Office.

Lectures

Thursday Morning Lectures: The Great Romantics
In conjunction with the exhibition *Turner and the Sublime*, our popular series of morning lectures will feature a stimulating look at Romantic Art through the work of J.M.W. Turner and several outstanding contemporaries. Held in the Lecture Hall at 10:00 am on the following Thursdays:

October 9 J.M.W. Turner
October 16 Francisco Goya
October 23 Théodore Géricault
October 30 Eugène Delacroix
November 6 Caspar David Friedrich

Series tickets: $10.00 for Members, students, seniors; $15.00 for non-Members. Single tickets, if available, will be sold on the day of the lecture at $3.50 each. As this series is regularly sold out, the application form on page 7 should be returned to the Scheduling Manager, Education Services, as soon as possible.

Wednesday Evening Scholarly Lectures:
Turner and the Sublime

A special series given by eminent international art historians will complement the major exhibition *Turner and the Sublime*.
Lecture Hall, 8:00 pm

Wednesday, Nov. 5
Turner in Perspective: Turner's Perspective
Andrew Wilton
Curator of Prints and Drawings, Yale Center for British Art

Wednesday, Nov. 12
Turner and the Sublime
Dr. Ronald Paulson
Professor of English, Yale University

Wednesday, Nov. 19
Turner's Birthdays
Dr. Charles F. Stuckey
contributing editor, *Art in America*

Wednesday, Nov. 26
The Visionary Sublime: Turner's Angel Standing in the Sun
Dr. Gerald Finley
Queen's University

Tickets available through the Information Desk or by application form on page 7. Individual tickets $5.00 (Members, students and senior citizens), $6.00 (non-Members).

Tuesday Morning Lecture Series
The Grange is restored to 1835, a period of growth and change in Toronto. In this Tuesday Morning Lecture Series members of The Grange staff will discuss the town from the point of view of an upper class family. Tuesday mornings at 10.00 am in The Grange Music Room:

Oct. 7
Toronto in 1835

Oct. 21
Furniture in a Gentleman's House

Nov. 4
Housekeeping in the Town of York

Nov. 18
The Restoration of The Grange

Dec. 2
Christmas Customs in the 19th Century

Series is limited to 25 members of the Art Gallery. Series tickets $12.50; no single tickets. See coupon on page 7.

The Grange Autumn Lecture Series
The Boultons who built The Grange lived in a rapidly growing country. This series will examine various features in their new life in the Town of York and in the Britain they left. Wednesday evenings at 8.00 pm in The Grange Music Room.

October 15
Life in Toronto in the first half of the 19th century
Jane Cowan, Historic Interpreter-Training, The Grange, Art Gallery of Ontario.

October 29
The Law in Upper Canada
John D. Honsberger, Q.C., editor of the Law Society Gazette

November 12
The Boultons of The Grange
John Lownsbrough is author of *The Privileged Few, The Grange and its people in 19th century Toronto.*

Cairo & Luxor

Departures February 6, 13, 20, 27, 1981

Nine-day trips filled with the mystery and splendor of ancient and modern Egypt — sponsored by the Volunteer Committee. Mail coupon on page 7 for details.

HANDS ON!

Art Gallery of Ontario
Reopens Sunday
12 October
For parents
and kids,
aged 4 and up
Sundays
from 1.00 pm
to 4.00 pm
Admission
Free

THE JEWELLERY SHOP

One-of-a-kind and Canadian designer jewellery in gold, silver and semi-precious stones

Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee

Martha Sturdy
Sterling silver pendant

November 26
The Britain they Left
David Durant conducted the Art Gallery's tours in England and Scotland. He is well known in England as a lecturer, broadcaster and author.

December 3
Painting and Other Arts in Upper Canada
Dennis Reid is Curator of Canadian Historical Painting at the Art Gallery of Ontario.

Series tickets $20.00 (Members, students, and senior citizens) $25.00 (non-Members). Single tickets (if available) may be purchased on the day of the lecture at $5.00 ($6.00 non-Members). Seating is very limited in The Grange. See coupon on page 7. For further information, call The Grange, 977-0414, ext. 237.

Courses

The Italian Renaissance
About the year 1400, the rebirth in Florence of classical ideas and values announced the beginning of a new humanist era. This ten-week course will follow the development of the arts from the archetypal frescoes of Giotto to the full flowering of the Renaissance. Particular emphasis will be given to the great masters of the High Renaissance, Leonardo da Vinci, Raphael and Michelangelo.

The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Tuesday evening, 6:30-8:30 pm, from October 7 to December 9. Lecture Hall. Course fee: Members, students, senior citizens $40.00; non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Italian 16th Century Art
This eight-week series, a continuation of Francis Broun's Italian Renaissance course (above), will examine the emergence of Mannerism at the end of the High Renaissance. Major non-Florentine artists of the 16th century will also be covered, among them Correggio and the great Venetians Giorgione, Titian and Veronese.

The two-hour illustrated lectures will be given every Thursday afternoon, 1:30-3:30 pm, from October 23 to December 11. Lecture Hall. Course fee: Members, students, senior citizens $35.00; non-Members $40.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons. Program notes available at the Information Desk. Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 977-0414, ext. 268.

Rhythm and Roots
Four weeks of *Rhythm and Roots* conclude with a selection of award-winning films by Les Blank, whose unique journeys down musical byways and back roads still untouched by the global village have rightly earned him the reputation of one of the finest music documentarists today.

Free admission; however, tickets are necessary and will be available at the Information Desk on the evening of the screenings. Entrance to Thursday evening films is through the Gallery's main doors.

Thursday, Oct. 2, 5:30 pm

The Blues According to Lightnin' Hopkins
USA, 1968, col., 31 min.
by Les Blank with Skip Gerson

A Well Spent Life
USA, 1970, col., 44 min.
by Les Blank with Skip Gerson

7:00 pm

Chulas Fronteras (Beautiful Borders)
USA, 1978, col., 58 min.
by Les Blank and Chris Strachwitz

Del Mero Corazón (Straight from the Heart) Love Songs of the Southwest
USA, 1979, col., 28 min.
by Les Blank, Maureen Gosling, Guillermo Hernandez and Chris Strachwitz

8:30 pm

Spend It All
USA, 1971, col., 41 min.
by Les Blank with Skip Gerson

Always for Pleasure
USA, 1979, col., 58 min.
by Les Blank with Maureen Gosling

German Film of the Seventies
Please note that entrance to the films is through the McCaul Street doors. Admission $2.00 for a single film; $3.00 for a double bill. Tickets go on sale at noon on the day of the screening outside the lecture hall. The October program is as follows:

Sunday, Oct. 5, 2:00/7:00 pm

Stroszek
Herzog, 1977, col., 108 min.

4:00/9:00 pm

The American Friend
Wenders, 1977, col., 127 min.

Sunday, Oct. 12, 1:00/7:00 pm

Germany in Autumn
Böll, Brustellin, Cloos, Fassbinder, Kluge, Mainka, Reitz, Rupé, Schlondorff, Sinkel, Schubert, 1978, col., 134 min.

Sunday, Oct. 19, 2:00/7:00 pm

The Second Awakening of Christa Klages
von Trotta, 1977, col., 88 min.

4:00/9:00 pm

Erika's Passions
Stockl, 1976, col., 68 min.

Sunday, Oct. 26, 2:00/7:00 pm
A Free Woman
Schlondorff, 1972, col., 100 min.

4:00/9:00 pm

The Enigma of Kaspar Hauser
Herzog, 1975, col., 100 min.

Noon-Hour Films

Shown at 12:00 noon Tuesdays, Wednesdays and Thursdays in the Moore Lecture Hall. Free with admission to the Gallery.

Canadian Artists on Film

This film series examines the lives and paintings of a number of outstanding Canadian artists such as Emily Carr, Jack Chambers and Joseph Légaré.

Oct. 7/8/9
Pictures of the 30s
Paintings of the 1930s are juxtaposed with black and white newsreel footage of the more obvious social realities during the years of the Depression.

Oct. 14/15/16
Quebecois Rediscovered
A new interpretation of the works of Quebec artist Légaré.

Oct. 21/22/23
Paul Kane Goes West
Paul Kane's paintings of the northwest, the Indians and their activities.

The Jolifou Inn
The film presents a view of Canada as it was a hundred years ago through the paintings of Cornelius Krieghoff.

Oct. 28/29/30
Blackwood
The film studies the works of one of Canada's contemporary etchers, David Blackwood.

Performance

A Personal History of the American Theatre
Spalding Gray
Lecture Hall
Thursday, Oct. 9, 8:00 pm

Spalding Gray deals with autobiography as memory, not as documentation. With the timing of the professional actor, the selectivity, structure and style of the writer, and the insights and perspective of an introspective man in the Me Decade, Gray achieves an immediate, disarming intimacy with his audience. Free admission. However, tickets are necessary and are available at the Information Desk on the day of the performance.

The Singer or the Song: Performance '80
John Howell
Lecture Hall
Thursday, Oct. 30, 8:00 pm

John Howell will discuss performance art in New York in the '70s and trends of the '80s—personal discovery vs technical virtuosity, and the self as source and show.
Free admission. However, tickets are necessary and may be obtained at the Information Desk on the day of the performance.

Video Narrative
September 23-October 19

Three programs explore various approaches to the genre of narrative in video art. Program tapes will be shown during Gallery hours in the room outside the Irina Moore Gallery. Program notes available at the Information Desk.

Sept. 23-26
Noel Harding
Chapter One, Introduction to Character, 1979, colour, sound, 15 min.

Sept. 30-Oct. 5
Nancy Nicol
The Miniature Theatre, 1979, colour, sound, 28 min.

Oct. 7-12
Rita Myers
The Points of a Star, Chapter 1: Separations, 1979, colour, sound, 45 min.

The Grange

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children.
All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizen tours, minimum of 10 persons: 50¢ per person. Student tours: $1.00 per student, accompanying adults free. We suggest that group size be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Wednesday, Thursday* and Friday at 2.30 and at 2.30 and 4.00 pm on Saturday and Sunday. The subject is *The Grange: an Introduction to a Gentleman's House.*
* Talks on one of the following subjects will be given at 2.30 and 7.45 pm on Thursdays: Chinese Export Porcelain; Furniture; Lights and Lamps; Restoration; Theatre Life; Clothing Accessories; Medicine in the 19th Century.

Exhibitions
The Grange through the Eyes of the Artist
The Grange Music Room
through Sunday, November 9
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

Old Sheffield Plate, 1745-1845
The Grange Corridor
through Sunday, November 23
A small exhibition of pieces of Old Sheffield Plate, 1745-1845, from the collection of Frank Thornton.

Upstairs Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museums
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early 19th Century.*

Art Tours

Sponsored by the Volunteer Committee, Art Gallery of Ontario. See coupon for further information on page 7.

Mughals and Maharajahs:
India and Nepal
January 28-February 21, 1981

Let us take you to the land of the far pavilions, Mughal forts, Rajput palaces, Jain temples, emperors' tombs, frantic streets and the white tiger.

We'll see Delhi's modern and historic glory, Jaipur's pink palaces, Udaipur's lake palace, Agra's Taj Mahal, Fatehpur Sikri's ghost city, Khajuraho's erotic sculpture. Then we'll hop over the Himalayas to the exotic kingdom of Nepal.

And we'll do this in the style of the Maharajahs—very comfortably. Wherever possible, we'll stay in their palaces that are now five-star hotels. We'll travel by Indian Airlines and chartered buses. February in India is like May in Toronto.

Follow van Gogh to Amsterdam
April, 1981

The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterlo (Kröller-Müller Museum) and the Hague and see the works of the artists who gave 17th century Dutch art the title, "The Golden Age."

We will visit a medieval castle, a hunting lodge, the flower auction at Alsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof and end our holiday with a banquet in a privately owned 18th century country estate. Departures April 3, 10, 17, 24, 1981 (duration 8 days).

continued on page 6

Calendar at a Glance

October

Wed. 1
11:00 am-9:00 pm video: Nancy Nicol
12 noon film: *Jack Chambers*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif

Thurs. 2
11:00 am-9:00 pm video: Nancy Nicol
12 noon film: *Jack Chambers*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm film: *The Blues; A Well-Spent Life*
7:00 pm film: *Chulas Fronteras; Del Mero Corazõn*
7:30 pm Talk of the Week
8:30 pm film: *Spent It All; Always for Pleasure*

Fri. 3
11:00 am-5:30 pm video: Nancy Nicol
12:15 pm Gallery Talk
2:30 pm Grange Talk

Sat. 4
11:00 am-5:30 pm video: Nancy Nicol
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sun. 5
11:00 am-5:30 pm video: Nancy Nicol
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *Stroszek*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *The American Friend*

Tues. 7
10:00 am Grange lecture
11:00 am-5:30 pm video: Rita Myers
12 noon film: *Pictures of the 30s*
12:15 pm Gallery Talk

Wed. 8
9:45 am Art in the Morning
11:00 am-9:00 pm video: Rita Myers
12 noon film: *Pictures of the 30s*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour

Thurs. 9
10:00 am lecture: *Turner*
11:00 am-9:00 pm video: Rita Myers
12 noon film: *Pictures of the 30s*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm performance: Spalding Gray

Fri. 10
11:00 am-5:30 pm video: Rita Myers
12:15 pm Gallery Talk
2:30 pm Grange Talk

Sat. 11
11:00 am-5:30 pm video: Rita Myers
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sun. 12
11:00 am-5:30 pm video: Rita Myers
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
1:00 and 7:00 pm film: *Autumn in Germany*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tues. 14
12 noon film: *Quebecois Rediscovered*
12:15 pm Gallery Talk

Wed. 15
12 noon film: *Quebecois Rediscovered*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour

Thurs. 16
10:00 am lecture: *Goya*
12 noon film: *Quebecois Rediscovered*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Fri. 17
Art Tour: Ottawa in Autumn
12:15 pm Gallery Talk
2:30 pm Grange Talk

Sat. 18
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sun. 19
10 Canadian Artists closes
Alan Barkley/Sculpture closes
Tim Zuck/Paintings closes
Folk Treasures of Quebec closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *Christa Klages*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Erika's Passion*

Tues. 21
10:00 am Grange lecture
12 noon film: *Paul Kane; Krieghoff*
12:15 pm Gallery Talk

Wed. 22
12 noon film: *Paul Kane; Krieghoff*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour

Thurs. 23
10:00 am lecture: *Gericault*
12 noon film: *Paul Kane; Krieghoff*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Fri. 24
12:15 pm Gallery Talk
2:30 pm Grange Talk

Sat. 25
Roman Opalka opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sun. 26
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *A Free Woman*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Kaspar Hauser*

Tues. 28
12 noon film: *Blackwood*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
8:00 pm Grange lecture: Donald Jones

Thurs. 30
10:00 am lecture: *Delacroix*
12 noon film: *Blackwood*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
8:00 pm performance: John Howell

Fri. 31
Water Works opens
12:15 pm Gallery Talk
2:30 pm Grange Talk

Events *continued from page 5*

Bath and Oxford
May, 1981

This eight-day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant.

There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

Ottawa in Autumn
October 17-19

Come by bus through the spectacular autumn countryside, for a weekend in the nation's capital, to see a major exhibition of the Flemish master van Dyck at the National Gallery, plus an art and architecture tour of the Parliament buildings, a performance at the National Arts Centre, dinner at a country club, and—as time permits—Art Bank, Firestone Collection, Rideau Hall, an embassy. Accommodation at Inn of the Provinces. All inclusive, all meals with the exception of one lunch—$200 plus $15 donation to the Art Gallery.

Gallery Hopping
To obtain Gallery Hopping tickets, please write the Volunteer Officer and enclose a stamped, self-addressed envelope with your cheque. Please include your phone number.

Niagara-on-the-Lake And St. Catharines
Wednesday, Nov. 12

Join us for the day and we'll go on a walking tour of historic Niagara-on-the-Lake. We'll lunch there at the Oban Inn and then drive on to St. Catharines. Rodman Hall offers a tour of Florence Vale's work and prints by David Hockney. Tickets, $25.00 each, are available at the Volunteer Office, Art Gallery of Ontario.

Hazelton Hop
Wednesday, Nov. 26

Join us for an evening tour of some of Toronto's finest art galleries in the Yorkville area. They will open especially for us from 7 to 9 pm. You will view outstanding shows including exhibitions of works by Rita Letendre and Christopher Pratt. Refreshments will be served. Tickets are $5.00 each.

For Young People

Try Your Skill
Visitors age six and up are invited to participate in a Sunday afternoon drop-in program from 1:00-4:00 pm, October 12, 19 and 26.

Materials in drawing, painting, printmaking and sculpture are made available at no cost and Gallery School artists are on hand to supervise their use.

New—a Special Shop!
A shop specially designed for children will open later this year. All the merchandise will be art-related and priced at an affordable level. The shop, operated by the Junior Committee, will be on wheels—look for it in the lower lobby or on the mezzanine level.

Members' Activities

Art and Apéritif
Join us in the Walker Court each Wednesday for a talk or a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge.

For information regarding the subject of the tour, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, Oct. 8: *The Rebel Angel*
The Gallery will be featuring this film on the life and work of Turner in December; would you not like to see it before the exhibition begins? Join us at 9:45 am for coffee and an early viewing. The film will begin at approximately 10:30 am.

Wednesday, Nov. 12: *The Inside Story with Katharine Lochnan*
Have you ever wondered about the story behind an important international exhibition? Come for coffee at 9:45 am and hear Katharine Lochnan, Curator of Prints and Drawings, tell how the Turner exhibition was conceived, assembled and hung. The lecture will begin at approximately 10:30 am.

Tickets are $1.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope.

Dinner Tours
A special dinner will be served in the restaurant at 6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally with coffee and discussion in the Members' Lounge. The cost of coffee in the Members' Lounge is included in the ticket price.

Wednesday, Oct. 8
Folk Art Treasures of Quebec/Tresors d'art populaire quebecois

Wednesday, Oct. 15
Recent Acquisitions 1977-80

Wednesday, Oct. 22
Canadian Painting in the Thirties

Tickets are $12.50 each and may be obtained by mailing the appropriate coupon, together with a stamped, self-addressed envelope to the Volunteer Office.

Volunteers in The Grange
Have you ever wandered through The Grange and asked yourself about the china on the dining room table, or seen the costumed staff sewing, and wondered what Mrs. Boulton used for canvas?

Two series of lectures on life in 19th century Upper Canada will be held in The Grange this fall (see page 4). Why not come to one or both and learn more about the period? You might like to become a Grange Volunteer in the daytime, evening or on the weekends.

There are four volunteer groups in The Grange:

The Library Group who learn to look after the library, index and cross-index, service the slide collections, read and transcribe old letters, create vertical files and in general do all the intricate things that librarians do the world over.

The Registration and Conservation Group who learn care of the collection, keeping track of its whereabouts, cleaning artifacts by approved methods and doing research on the artifacts.

The Programming Group develop new programs for individual visitors and for schools, create historically accurate craft items for demonstrations and write pamphlets on aspects of 19th century life in Upper Canada.

The Interpretation Group who learn to interpret the house and the social history of the 19th century to our visitors.

If you decide to join the ranks of Grange Volunteers there are training courses and the staff to help you learn.

The
Gallery Shop
draws your attention to the
Expanding Sculpture Section
Moore • Arp
Bernini • Calder
Giacometti • Hepworth
Rodin • Puchta
Noguchi • Nevelson
Miro • Rossellino
Smith • Stankiewicz
Cellini • Wittkower • Christo

Coupons

The Great Romantics

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $10.00 (Member), $15.00 (non-Member) for the *The Great Romantics* lecture series.
I enclose a stamped, self-addressed, envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

Oct. 8____ Oct. 15____ Oct. 22____
Nov. 5____ Nov. 12____ Nov. 19____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is (are) sold out, please indicate alternate choice.

_____

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Art in the Morning

Please specify date(s) and number of tickets required at $1.00 each.
October_____ November _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

The Italian Renaissance

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $40 (Members), $45 (non-Members) for *The Italian Renaissance* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Art Tours

Please send me further information on the following tour programs:

- ☐ Ottawa mini-trip
- ☐ India and Nepal — Mughals and Maharajahs
- ☐ Cairo and Luxor
- ☐ Amsterdam
- ☐ Bath/Oxford

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your outer envelope Volunteer Office.

Italian 16th Century Art

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $35 (Members), $40 (non-members) for the *Italian 16th Century Art* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Tuesday Morning Lecture Series — The Grange

Name_____

Address_____

_____

City_____Code_____

Tel: home_____bus_____

Please send me
____series ticket(s) at $12.50
I am a member of the Gallery ☐
Please send me information about membership ☐
I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope *The Grange*.

Wednesday Evening Scholarly Lectures

Turner and the Sublime

Please specify date(s) and number of tickets required at: $6.00 (non-members) $5.00 (members, students, senior citizens)

November 5____ November 12____
November 19____ November 26____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please mark outer envelope Scheduling Manager, Education Services.

Art in the Morning

Please specify date(s) and number of tickets required at $1.00 each.

October_____ November_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

***SUBLIME:** Of the most exalted kind, so distinguished by elevation or size or nobility or grandeur or other impressive quality as to inspire awe or wonder, aloof from and raised above the ordinary. *The Concise Oxford Dictionary.

We offer you an unprecedented opportunity to attend a private viewing of *Turner and the Sublime*. Join us at the sublime preview party on Friday, October 31, 1980, 7:30 p.m. at the Art Gallery of Ontario.

J.M.W. Turner was the most comprehensive genius in the whole of British art, and arguably the most brilliant landscape painter the world has known. Over one hundred of his watercolours, prints and drawings displayed testify to his technical virtuosity and imaginative power.

In a setting of dazzling beauty created in the Walker Court, the official opening at 8:00 p.m. will be followed by viewings of the exhibition. Wonderful finger food, drinks and music will complement the works of art and make this a most inspired and elegant event.

Tickets are limited. $60 per person.

Please send me _____ tickets to the preview, *Turner and the Sublime*.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Enclosed please find cheque for _____ made payable to the Art Gallery of Ontario (317 Dundas St. W., M5T 1G4, Attention Volunteer Office). An income tax receipt will be issued for a portion of the ticket cost.

Turner and the Sublime Lecture

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.

- ☐ Sunday, October 5, 2:00 pm
- ☐ Monday, October 6, 7:30 pm

If my order cannot be filled as requested, please:

- ☐ either SUBSTITUTE the best available tickets
- ☐ or CANCEL my order and return payment

Please send me ( ) tickets at $3.00 each. I enclose a stamped, self addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____

Please send order form to

"Turner and the Sublime Lecture Tickets"
Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery and The Grange* hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Monday. (Restaurant, book and reproduction shops open). *The Grange also closed Tuesday; Wednesday at 5:30 pm

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:00 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am-4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant
Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday, Thursday 11:00 am-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

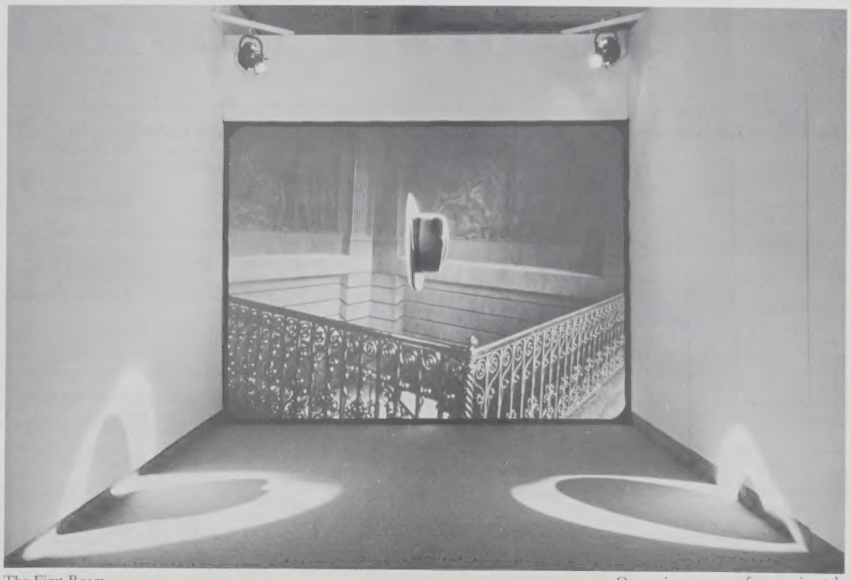
Cafeteria
Open (except Mondays)
11:00 am-5:30 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

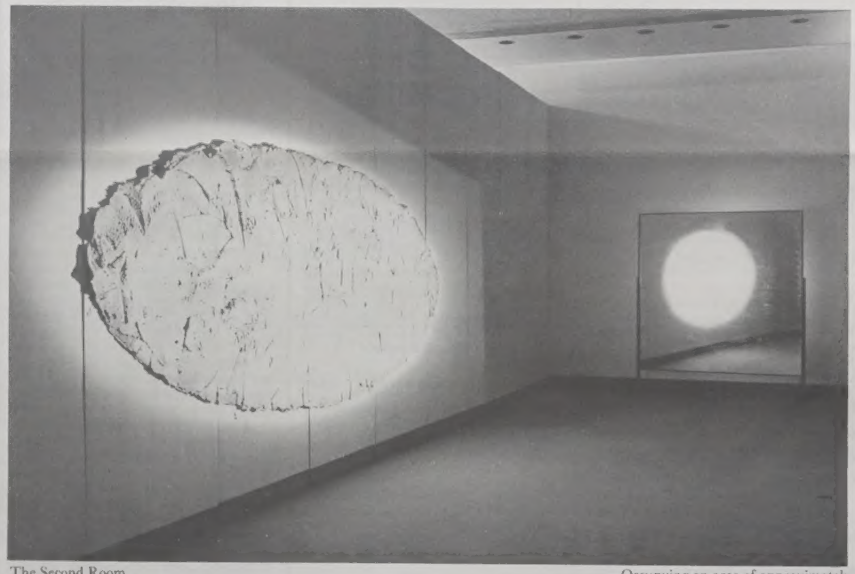
Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4



The First Room
Felt hat, rear projection screen, slide, projector, 2 spotlights.

Occupying an area of approximately
15′ x 48′



The Second Room
Spotlight, mirror, plaster.

Occupying an area of approximately
15′ x 48′

Recent Acquisition

John Massey (Canadian, b. 1950)
A Directed View (the first two rooms), 1979

Purchase, with donation from Mr. & Mrs. A. Bram Appel and with assistance from Wintario, 1980.

The work consists of two integrally linked rooms, between which play vibrations, simple and complex.

In the first room a large hat is suspended in front of the image of an ornate interior stairwell. The hat, a plain felt fedora, is amplified in structure and spot-lit, so that its tangible presence is established as an image of desire. The stairwell is a flat rear-screen projected image of a space defined by walls, decorated with fluted pilasters and frescoes, and by a black iron balustrade. The corner of the balustrade appears to project beneath the hat. The stairwell is not only intangible, because of its spatial and illusory character but also mysterious, dropping into an unknown space below and darkening hazily above.

In the second room a strong spotlight is reflected from a mirror to create, on an adjoining wall, an ellipse of light on rough plaster. Massey writes: "The second room is the second movement of the work . . . It is a simple execution made in relation to the first room. I set up the light, bounce it off the mirror, and do the most obvious thing . . . to fill the light ellipse . . . to actualize this . . . to simply make a material claim . . . a material claim that is somehow preordained." He notes elsewhere ". . . if the first [room] is the expression of direct and indirect seeing then perhaps the second speaks towards direct and indirect being."

The work presents a highly subjective view with its own inherent logic. Massey is concerned with questions of real experience. He attempts in his work to create an equivalence with a particular aspect of a human condition, an equivalence which objectifies the nature of the experience. As Massey describes it: "This work has emerged from . . . my own feelings about what permits me to see very directly and what removes me from this. I have always been interested in how my desire over-compensates for the lack of a discernible response."

John Massey was born in Toronto in 1950, graduated from the Ontario College of Art in 1974, and continues to live and work in Toronto. This past year his work has been included in exhibitions at the Vancouver Art Gallery, the Montreal Museum of Art, P.S.1 in New York, and in the Biennale de Paris.

The acquisition of Massey's *A Directed View (the first two rooms)* was made possible by a generous gift from Mr. & Mrs. A. Bram Appel to help the Art Gallery of Ontario purchase work by young Canadian sculptors.

Marie Fleming

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